

DESIGN

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MARKETING GOOD DESIGN

BY RICHARD F. BACH

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■ When you work as a craftsman, have contact with materials and handle them, teach others to work them and watch the execution of your piece—the whole process being completed in your own plant by you and your assistants, journeymen and apprentices—your spirit is in the work in a most direct sense. You do not exalt the material or the process or the design, nor do you forget the significance of any of these. Realizing that all are necessary to success, you give them each full play and assure yourself that they are of the best. But today the old workshop is the pounding, droning, rattling factory of Massachusetts and Pennsylvania. The tap-tap of a hammer is the smash of the hydraulic press. The thirty yards a day printed tediously by hand have grown to twenty miles a day run off by whirring machines. Yet the purpose is the same; the consumer must be served. The market may be inarticulate, but it is demand, and there is no uncertainty as to what that means.

The insistence upon quantity and speed has brought into use machines to save time and energy. What could be more reasonable? Beginning with treadles and levers and cranks, you finally achieve untold complexities of human-seeming mechanism driven by water, steam, electricity, and apparently able to do everything but think. And this mechanism you are very apt to consider—for a while, at least, and no doubt because you are blinded by its fabulous potentialities—an automatic apparatus. You feed it materials, and miraculously it produces finished articles. You make an amazing thing called a Jacquard loom and harness it by a thread that unquestionably controls its destiny, or the destiny of the product it is producing. Presently you organize your workshop into something bigger and better able to profit by the possibilities of this machine. With the advent of the methods of specialization and standardization, for which the machine is largely responsible, you find that you have had to break up the old craftsman's work into many sections, into smaller jobs, requiring so many minutes each. And you discover also

that these jobs costing so many minutes each, have replaced the one job measured by a standard of production.

THE MACHINE'S SHORTCOMING

Men have leaned on these machines so long and so thoughtlessly that they have come to credit the machine with a Midas touch. But the Midas touch, as you will remember, had its drawbacks, too. The machine can do the craftsman's work in detail, but it cannot think; it can manufacture (or mechanofacture), but it cannot design. Now, you cannot make the furnishings of your home, you cannot make your clothing or the materials of your house or office building without design.

You know what a woman's hat is made of, and you know what a woman's hat costs. There is the answer. When you buy a living-room table or a necktie, a cloth for that table or a pin for the tie, do you take the first one you see? You choose a design. Design sells the goods. Design brings the price.

When machines turned out tons of merchandise that was nothing but an inartistic misfit, manufacturers began to see huge investments go glimmering down the forgotten bypaths of profit and loss. The public wanted something better. Better material? Better workmanship? No, better design.

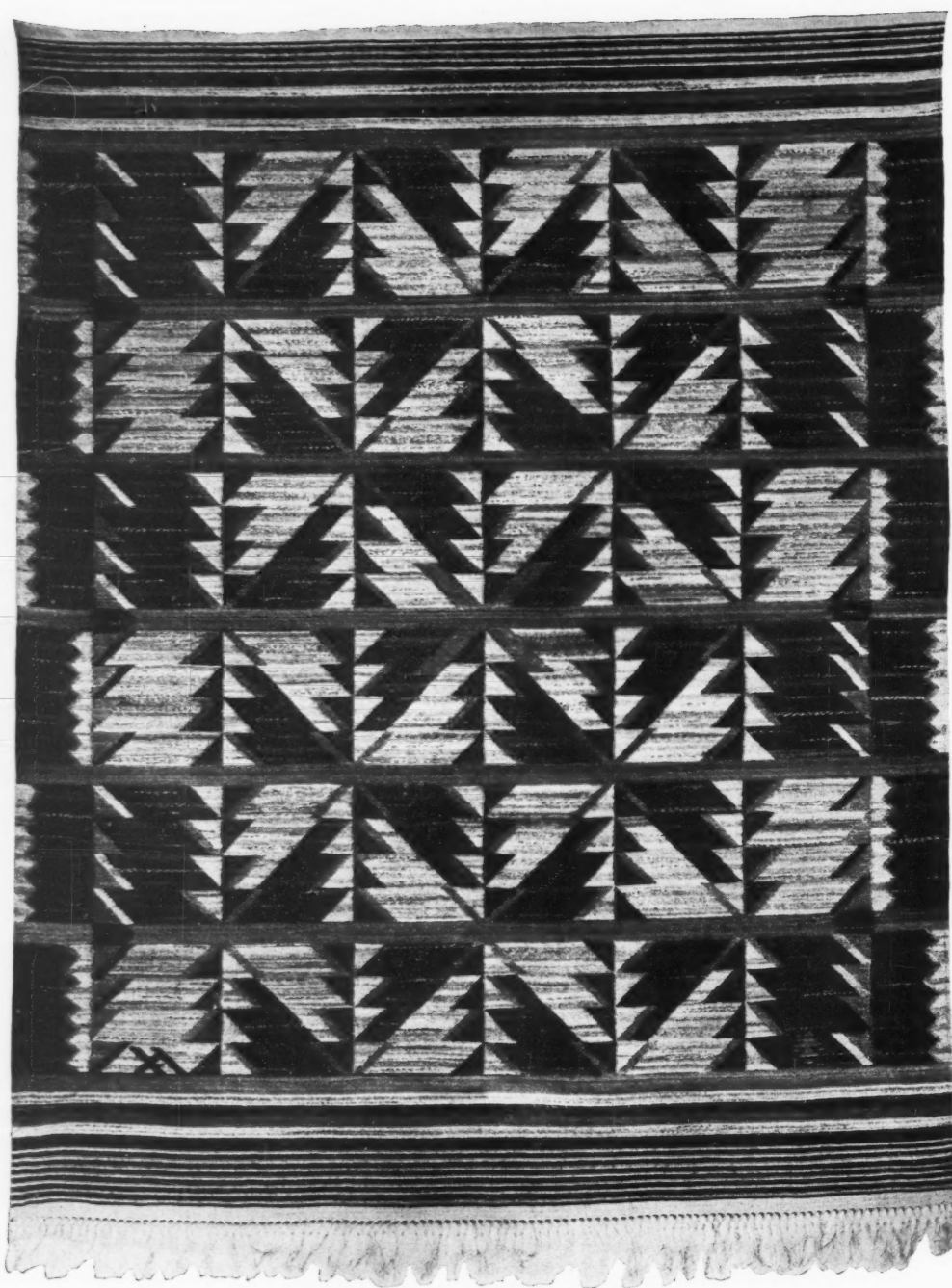
With this knowledge of their own shortcomings to strengthen them, they sought a way to meet the rising demand for more artistic home furnishings and other industrial art products. Knowing now why they had fallen short, they wanted next to ascertain how to improve design.

It is just there that a great museum of art saw its opportunity. The Metropolitan Museum of Art in New York is a public institution of the hard-working kind. From close observation of trends and tendencies, it knows what is needed to feed the spirit of the community, so far as art can be counted on to do this. It has realized on its experience and study in a telling way, now reaching all classes of the public—children and adults, pupils and teachers, in school and out, laymen and artists, salespeople, "buyers" and consumers, designers and manufacturers.

In serving the public, this Museum has reached the user of the goods; in helping retailers, it reached the seller; and in its service to manufacturer and designers, it gets to the maker; thus the life journey of the product is completed.

Now, when the art industries found this weakness in their armor, namely, a state of design inadequate to their good materials and workmanship, the Metropolitan Museum stretched forth a welcoming hand and said: "Here are the work of your predecessors and peers in the same lines of work. They did their best and served the market of their time. They succeeded so well that centuries have preserved and protected their products. This is yours to profit by.

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A MODERN KILIM

This design is by Alfred Holender who is a leader in the movement to revive the arts in Poland

THE REGENERATION OF AN OLD ART

BY EUGENE VAN CLEEF

■ Out of the wrack and ruin left in the wake of the Great War a Poland was reborn. During four long centuries it had evolved an influential empire in middle and eastern Europe. But it was doomed to the same fate suffered by all those great powers, which in the pre-railroad and pre-telegraph days had expanded beyond their ability to maintain effective control over the outlying portions of their far-flung domain. However, the Poles in a sense, were more fortunate than the Greeks, the Romans or even the Napoleon-guided French, for they were destined to have an opportunity to re-establish themselves.

The events of the Great War need not be recited here, but one event unique among international conflicts will always stamp the final victory of the Polish struggle for independence. The new leader who blazed a trail to the goal of realization was none other than an international artist suddenly turned statesman. Jan Padereski, inspired by the turn of events, played an heroic role to lead his countrymen from under the yoke of Russian despotism to the freedom of a sovereign state.

Upon recognition by the allied powers at the termination of the war, the Poles set forth to reassert themselves among

the progressive nations. They turned their attention, not only to the rehabilitation of their commerce, but to the regeneration of their arts. They revived, particularly, the manual arts in which they had long been naturally adept. Among them they sought to re-establish upon its former high plane, production of the beautiful "Kilim."

The weaving of kilims was originally a folk industry. Peasants and farm owners sheared their own sheep for the wool which they prepared for their rugs and tapestries, and in many cases made their own vegetable dyes. They had at an early date attained a technique in finishing these textiles, which until a few years ago, modern weavers were unable to reproduce. The surface reflected light, yielding almost a sheen, produced ocular effects which gave life to the patterns.

The post-war years have witnessed a revival of kilim manufacture not merely in the home, but an expansion of production upon an industrial basis. However, the first efforts in this industrial renaissance failed to provide that artistic touch for which the kilim had become renowned. The early kilims, with their characteristic hard surface, were so woven as to yield a softened color effect secured in certain other oriental rugs through the use of a long pile. The fact that yarns employed were twisted thus tending to produce a still harder surface effect, complicated the problem of modern technicians desirous of reproducing accurately the artistic quality of the original kilims.

A young man trained as a technician and artist established a shop of his own in Krakow (Cracow) and set to work to solve the problem, that is, to rediscover the manner of producing what seemed to be a certain irregularity in color distribution, which gave life yet softness of tone and grace to the finished product. Mr. Alfred Holender first philosophized and dreamed awhile about the probable methods which his forebears used. Then he began some experimental work. After several years of intensive research he concluded that the yarns of the primitive folk were not merely twisted but must have been irregular, both in their thickness and in quality, thus giving rise to lack of uniformity in dye absorption. As a consequence of the uneven color distribution, there was irregularity in both the amount of light reflected, and in the rate of reflection from the finished surface. Thus the light effect upon the observer's eye was one of continual change, producing both the sheen and the depth of tone and relief.

To simulate this effect, Mr. Holender ordered yarn manufactured in irregular thicknesses with occasional black strands loosely twisted about the white. Then when he dyed the wool, the black members of the yarn remained dark, of course, and the rest of the yarn absorbed color irregularly owing to its lack of uniform thickness. In places where the white yarn was twisted tightly, the dye barely penetrated the outer surface. Hence when the ends of the strands were cut, in some instances they appeared white, and these when mixed with the colored yarns provided further irregularity—the quality so much desired.

No two kilims manufactured in Mr. Holender's studio carry the same design. Each pattern expresses the concept of an artist who is privileged to weave his initials into the rug. Often times, the initials, along with the firm's trade mark, are incorporated in the motif or decoration, but always in such inconspicuous manner as not to impose themselves upon the admirer of the piece. In fact the entire ensemble is thereby enhanced.

The name "kilim" is of oriental origin and is said, by

some authorities, to mean double faced, and by others to mean rug. The modern production carries the design on both sides of the rug. There is no doubt but that the art was introduced from the orient. The name of the rug, or tapestry, is met with in varying forms of spelling besides that now used in Poland, namely, Kylum, Khilim, Ghileem, Kelim and perhaps still others. The oriental kilim is easily traced to Persia and Turkish Kurdistan. In the vicinity of Merv some of the best products have been made. For centuries the peasantry of the Ukraine in Russia were enthusiastic weavers of the kilim, probably owing both to an innate appreciation of the product and the availability of wool from the numerous sheep raised by them.

The designs, today as in ancient times, are still dominantly geometric. However, floral motifs have crept in, but they are largely conventionalized and reveal a distinctly geometrical influence. Borders may or may not enclose the designs. Where they are employed, slight differences are occasionally introduced which have the effect of relieving the monotony of absolute symmetry. Nevertheless these variations are made so inconspicuous as to leave the observer unaware of their part in maintaining grace and charm in a design which normally would produce an effect of rigidity.

The success of Mr. Holender in regenerating this old Polish art may be appreciated in part by viewing a few illustrations of his recent creations. We notice that while many of the motifs are similar to those evolved by the peasantry and still current among them, yet others such as the one reproduced here follow modern concepts. Nevertheless, it is not Mr. Holender's idea to depart radically from the traditional custom, but rather to invoke the modern insofar as it may be held consistent with the old, both in form and in relation to the reasonable limitations which the technique allows.

The range of colors which the designers of the industrial kilim may utilize is almost unlimited in contrast with the small number used by the peasant who generally clings to the range which has long identified the particular locality in which he and many generations of his forbears have struggled for an existence. In that delightful mountain section of the High Tatra, the Zakopane area, taupe, cream, subdued browns, dull blues and gray are common; near Warsaw reds in brilliant varied hues, greens, and purple dominate the color range. The commercial producer, naturally, is at liberty to select any of these colors as he chooses either to imitate a design of a particular region or to create something new without reference to the question of place of origin. In general, the color effects are harmonious, and restful to the eye. While rarely brilliant, they are none the less lively and cheerful.

The stimulus given to kilim production in the post-war period by those who have commercialized their manufacture, has resulted in the establishment of societies for the presentation of kilim technique, schools for teaching this technique and art to young women and especially to those persons exhibiting an artistic sense which might find a profitable outlet in its application to kilim design and production. The Society of Applied Art in Krakow, founded in 1901, is credited with having revived modern interest in the kilim, although the major development has been effected since the war. Its possibilities have by no means been exhausted. Poland's textile experts are destined to make even greater contributions to the world of artistic rugs and tapestries than those in years past.



TOYS—A MODERN ART PROBLEM

BY EMMY ZWEYBRUCK

■ Three kinds of qualities constitute the value of good toys: psychologic, artistic and technical ones. In the first place let us bear in mind that a plaything should not only give pleasure to the child for a brief space of time, but remain his faithful companion during the whole of his childhood. Nay, just as good children's books remain interesting, even for grown-ups, so good playthings will keep their value as long as we live.

I have made this experience myself! When a little girl of eight, I was very fond of those carved wooden toys that are exhibited for sale in the stalls of our fairs. I used to buy some of them for the coppers from my saving-box. These primitive, queer looking things form the origin of my now very rich collections of toys. And whenever I look at all those tiny, colorful objects, I feel that the best of them are those which were the playmates of my early childhood. The toys we used to play with have kept the faint perfume of remembrance.

Now what are these toys, practically speaking? In fact they are quite primitive, symbolic, very gaily colored objects, fabricated with much tenderness and fine understanding. The man who carves them must have a strong inward contact with his work. The best toys are made by children or people who work like children, — half playing, half dreaming. That's why artists and peasants will, in most cases, hit the true child-like note. The works of children, peasants and artists are congenial. They have many characteristics in common: the strong symbolism, the clear and simple rendering of the essential of an object and the dropping of all accessories.

There are no "artistic" toys, but only good or bad toys. A good toy is one that appeals to the child's imagination, takes hold of his heart and becomes part of his life. It must not copy nature, but only suggest the character of

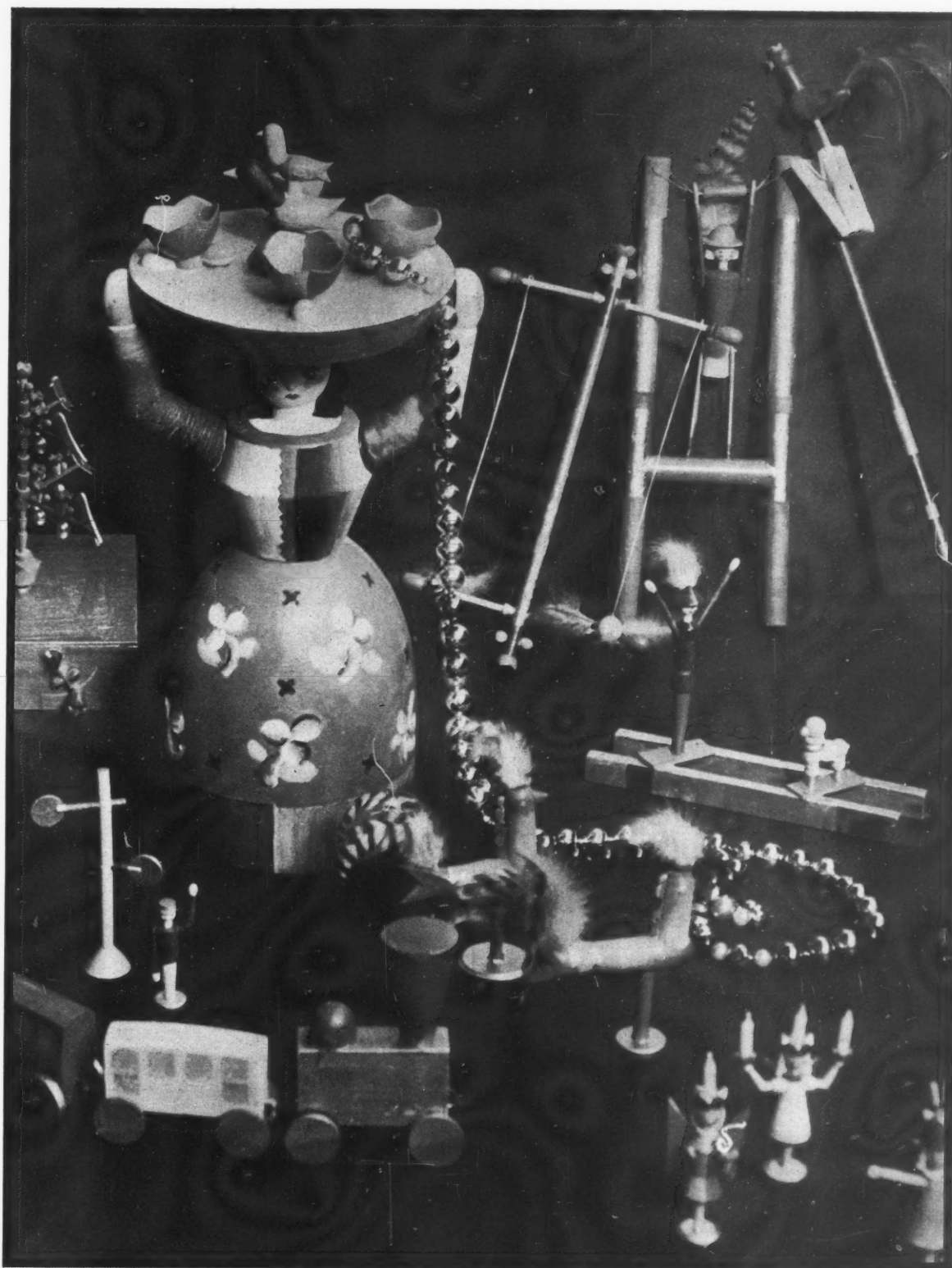
These ceramic and wooden birds are typical of the very old peasant toys of Austria and have in them not only the decorative quality but the necessary play spirit

the thing it represents. Instead of revealing everything, it ought to stimulate the child's imagination. The main thing in making toys is to use many bright, rich colors and glittering or very soft materials, that are agreeable to the eye and to the touch.

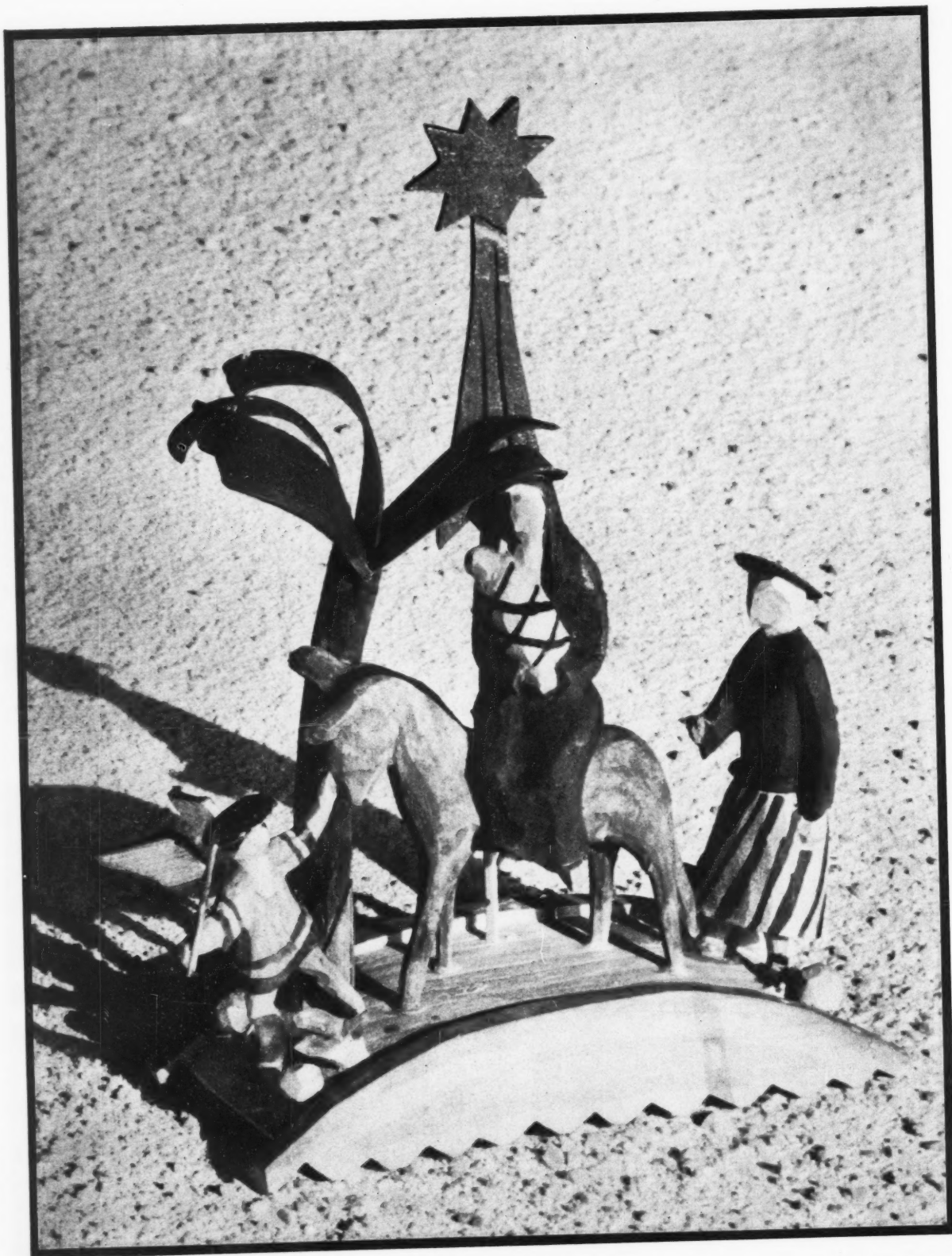
Technical toys, on the other hand, are fabricated in order to develop the child's handcraft. They stimulate his intellectual faculties and his inventive spirit. The "modern" child is fond of bricks ("Matador" and "Merklin" boxes), of screws and nails and wires and electric bells. Perhaps the next generation will be one of famous engineers and architects, i. e. of matter-of-fact people with a sharp intellect, but bare of romantic feeling. I think that real children's toys should always convey to the mind the sweet sensation of guileless happiness and form a link between the dullness of every-day life and the dreamland of fancy.

Let me now say a few words about the techniques which are used for the manufacturing of toys and the different materials they are made of. The oldest toys (bird-calls, horsemen, animals), were formed of clay. But their fragility made them unfit for daily use. Wood seemed more appropriate. It became the favorite material, because it was easily obtainable. Wood-carving is man's work. The axe, the saw and the knife shape the objects; carving, cutting, dyeing, painting and inlaying finish them. Painted

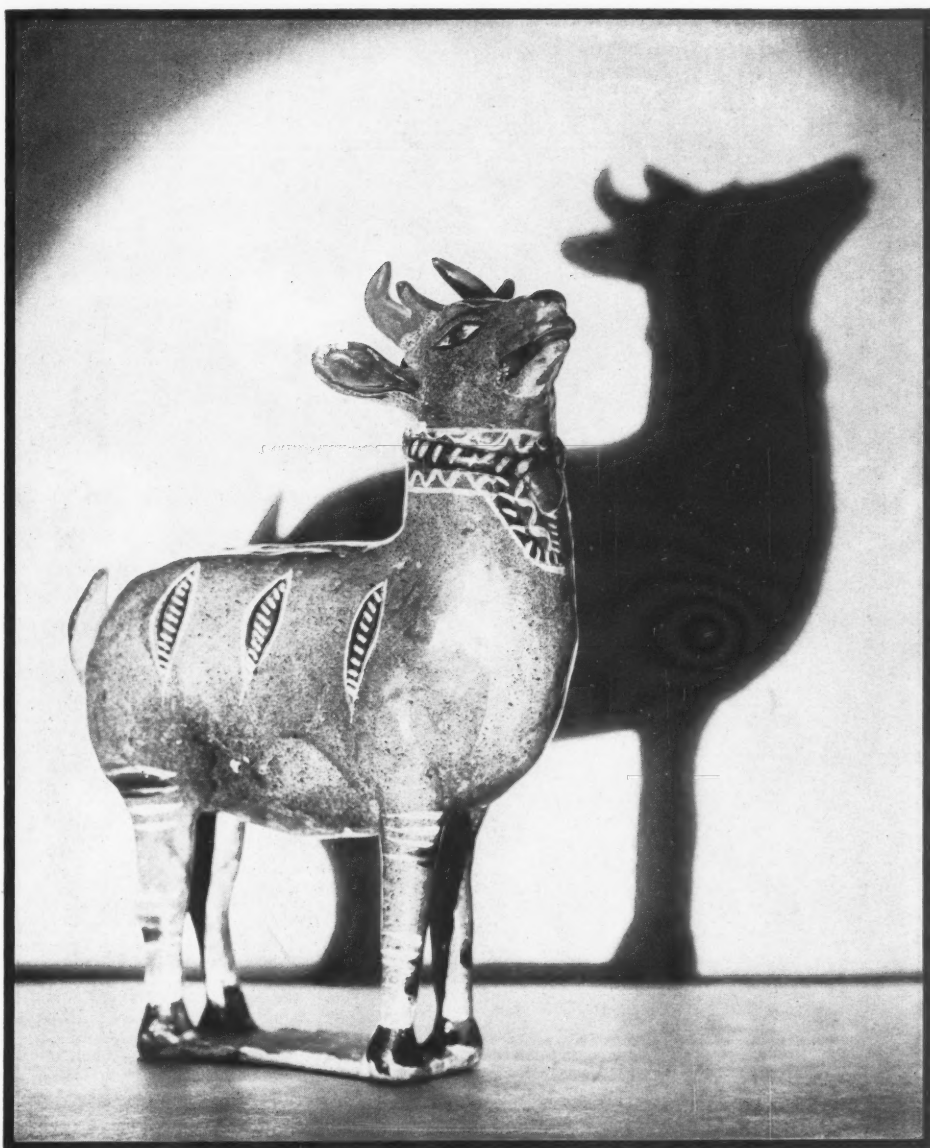
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**MODERN TOYS TURNED IN WOOD FROM
THE STUDIO OF FRAU ZWEYBRUCK**

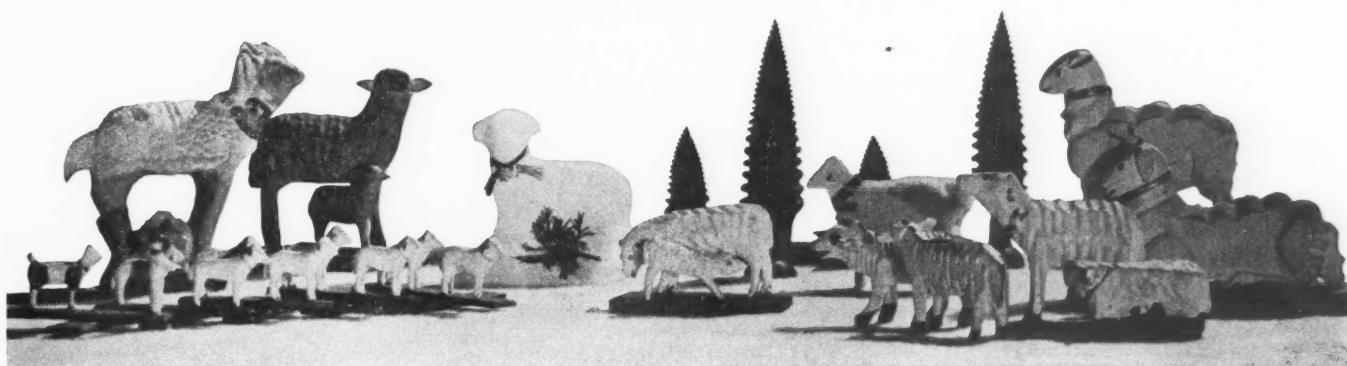


**THE HOLY FAMILY MADE OF CARVED
WOOD BY DAGOBERT PECHE**



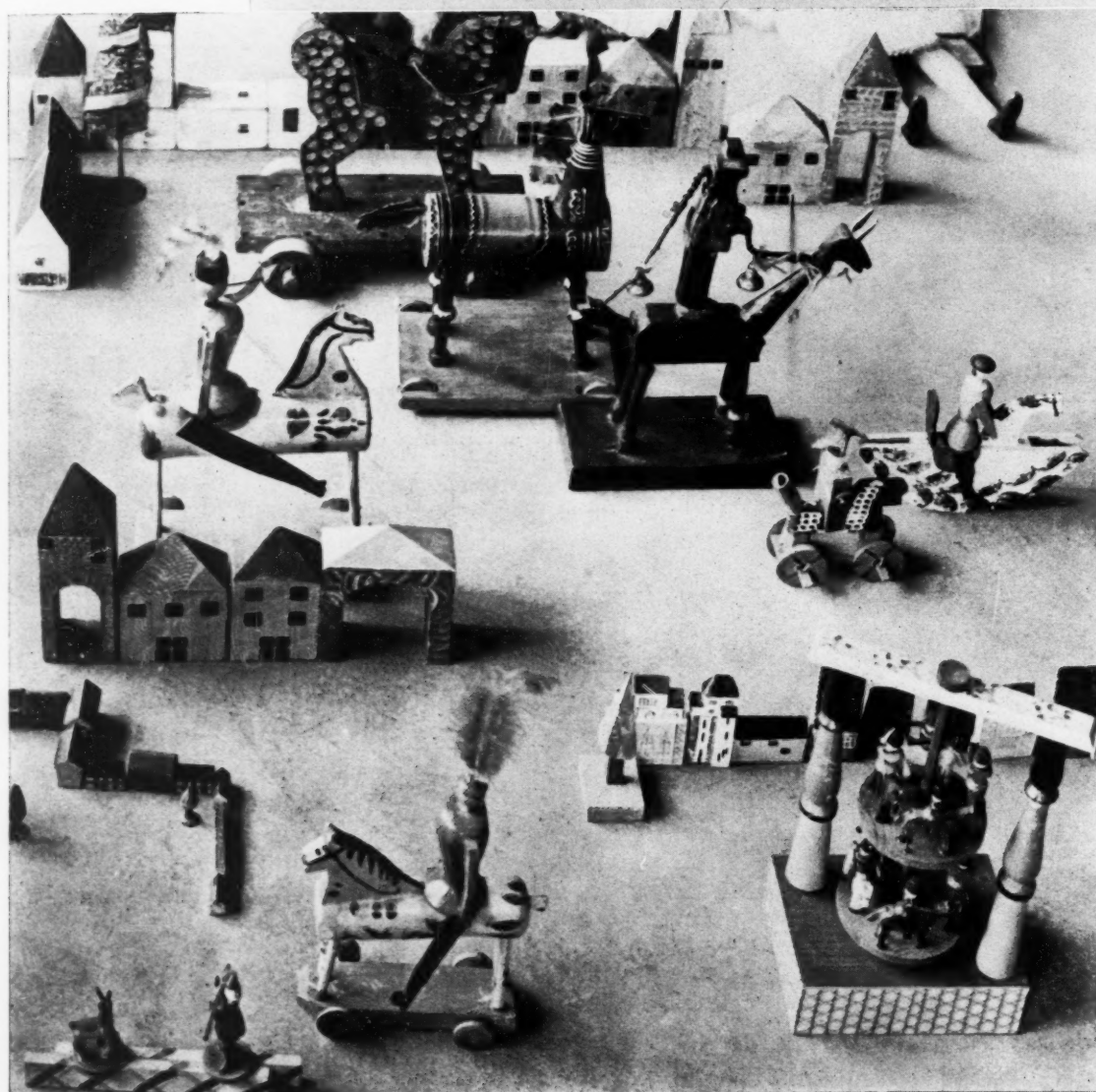
The toy deer shown at the left is from old Mexico and as it is so closely related in feeling to the old toys of Austria we are reprinting it here for comparison

Courtesy L. Bamberger Pub. Co.



A GROUP OF PEASANT TOYS ALL OF THE SHEEP FAMILY

OLD TOYS

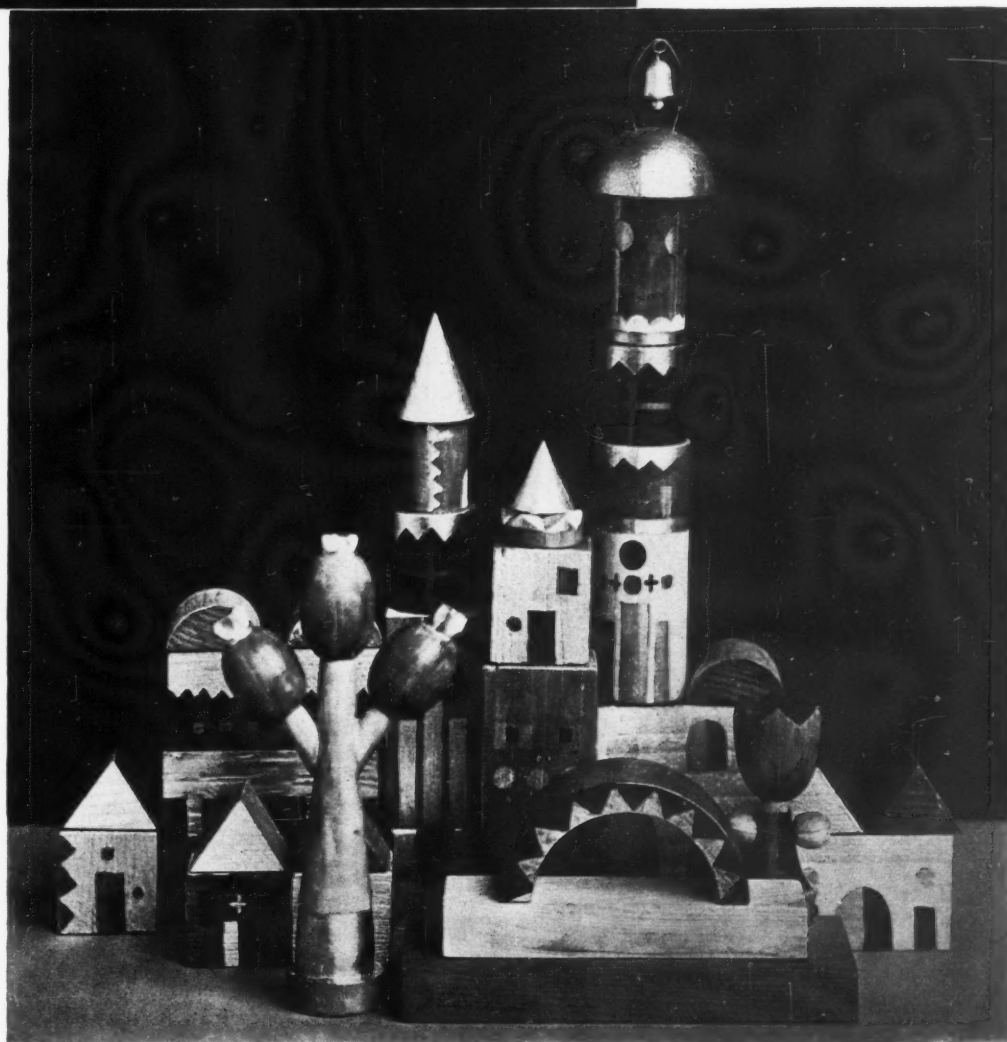


An old peasant's cottage is shown above
A group of mostly old toys shown below

NEW TOYS



Three modern wooden knights from the studio of Frau Zweybruck march down upon a recently created golden town



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TOYS—A MODERN ART PROBLEM

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deal-boxes, weather-boxes, angels, horsemen,—all these objects betray the worker's love of the material. The peasant forms a kind of symbol for every object of his surroundings. The man, the horse, the bird, the fish have their special signs. The peasant inherits them from his forefathers and hands them down to his children, after having added a few characteristics of his own. Thus the same form will reappear in a hundred variations. The best example for this is the primitive wooden doll, which is the ancestress of our modern dolls. Its primary form is turned, the arms are carved and glued to the body. It is so simple, that a child playing with it can easily invent and add any details. His imagination can work freely and that's what makes these primitive playthings so valuable from the pedagogic point of view.

The technique of turning may be considered as an artistic complement to the simple art of carving. In the Erzgebirge (Saxony) the peasants turn large wooden rings, whose profiles have the contours of some animal. From these rings small parts are chipped off, which then bear the shapes of lambs or horses or cows, as the case may be. The edges of these figures are rounded off with the knife and they are finished. All the members of the peasants' families, from the child to the grandfather, are making such primitive playthings in this "Workshop of Santa Claus."

Many of our modern toys are also turned. The different parts of the figures, the head, the arms and the legs, are formed on the turn-bench, glued together, primed with the sprayer and finally painted. A bit of ribbon or gold braid, a feather or some spangle serve to decorate them.

The most beautiful toys I know were created by Dagobert Peche, one of the prominent collaborators of the Wiener Werkstätte. His main working period fell into the Great War,—the time of misery and distress, when raw materials were running short. He made a virtue of necessity. Instead of the choice materials that were not obtainable, he used paper, spangle, sheet metal and of these vulgar mediums he created masterpieces of exquisite loveliness. Unfortunately this great artist died young. He was like a comet, suddenly flashing up in the sky and quickly disappearing again in the night. But the young artists who come after him will start their work where his ended and follow his lead.

MARKETING GOOD DESIGN

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It is your vein of rich ore. Come and work it. It will do you no good to stimulate the form of these old successful products; they belong to their own time. But you can emulate their spirit and their standards. It is the inspirational study of these things that will bring you, in turn, to success and reputation."

THE ART INDUSTRIES RESPOND

The reasoning was obvious; the art industries came to the Museum. They found there the attitude of helpfulness, of understanding of their needs. They found an annual exhibition of American industrial art of current manufacture. They found a staff member, well acquainted with trade and manufacturing processes and demands, to interpret museum pieces to them in terms of their own immediate requirements of a design to be delivered day after tomorrow to the mill or foundry.

The result is that manufacturers and designers now use

these Museum collections as laboratory material. They are literally working this mine and refining the ore to their modern purposes. Countless new designs on every hand, rugs, furniture, wall paper, fabrics, jewelry, metal work, clothing, lighting fixtures, all made for us to buy here and now, have found their primary inspiration in the work of centuries long past.

The study of an object of art from the standpoint of its value in present-day design resembles the use of a book by students. While to some a given volume may offer untold riches, to others it will remain cold and uninspiring. It is often a far cry from the old piece studied to the clattering modern factory in which the new piece is designed and produced. Ideas, motifs, color combinations spring at the designer from pieces of great variety as to purpose, material and artistic inspiration. Imagination in design may reach across centuries in a second's thought, as when an Athenian pyxis, whose age is reckoned in millenniums, offers the designer the long-sought inspiration for a cold cream jar. Similar long-range translations of transitions of motifs, material, purpose or idea are seen:

From Korean pottery to wire bird cages;

From Oriental vases to painted furniture made in Connecticut;

From old Florentine glass bottles to present-day printed voiles;

From Millefleurs tapestries to Massachusetts rugs;

From Russian laces to American decorated porcelain;

From rugs of India to woven cotton blankets produced in Providence;

From Turkish brass to American silver;

From embroidered crests that graced the tournaments to sport skirts of today;

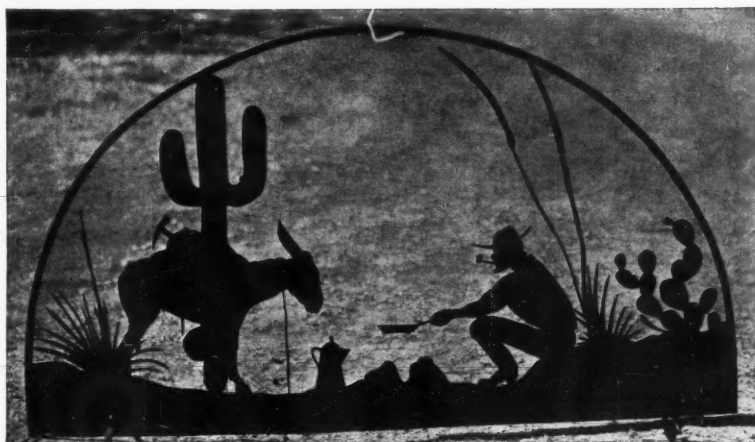
From Egyptian costumes to bottle labels.

Those indicate the results of the progressive designer. There are, of course, for one such, a hundred others who follow the line of least resistance and find lace ideas only in lace, textile ideas only in fabrics, etc.

PROGRESS IN DESIGN

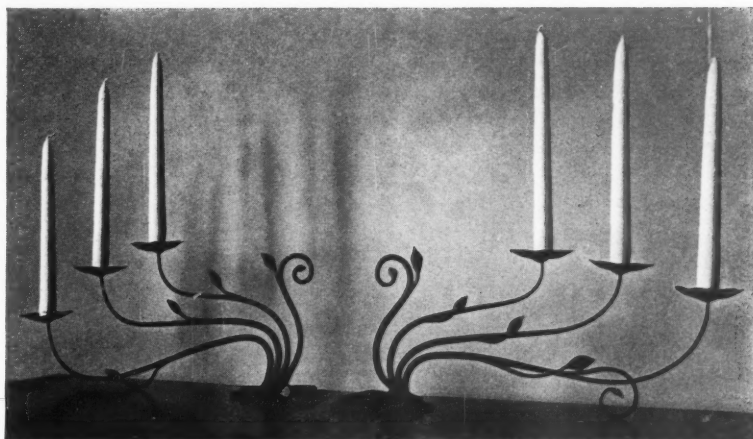
The fundamentals of design are universal, as motifs and colors are universal. Their emergence in given materials or their manifestations under specific conditions of technique, use or process of production, is a matter of successful adaptation on the part of the capable designer or stylist. We, or they, will recognize the merits of materials and the advantage of technique, finding their inspiration accordingly, not only by reiteration of motifs from *similar* material, but through an informing study of desirable motifs or textures in *any* material. The former is inbreeding, which leads to stagnation; the latter brings progress in design.

The designers and manufacturers who are finding their primary inspiration in ancient examples are on the high road toward that success and reputation by which the old work, too, was always tested—the satisfaction of the discriminating customer. These men have become, in the words of President Butler, of Columbia University, "not narrow men, however keen, but broad men, sharpened to a point." They have discovered, above all, that touchstone of market values in every art—imagination, which is design. They have learned anew that design will sell their goods, as it sold the craftsmen's of old, and that in the varied fields of the industrial arts in our country, design is the final basis of comparison and spur of competition.



The southwestern prospector has been used as the decorative motif in this fire-screen by Henry Wedemeyer

This wrought iron candle holder has been designed from the free flowing lines of southwest plant life



SOUTHWEST DESIGN IN IRONWORK

BY ROSE HENDERSON

■ Novel and ingenious designs based on the life of the Southwest plains have been developed in wrought iron by an artist who has grown up in the environment which he embodies so effectively in his art. The different varieties of cactus and other plants and shrubs in this half-arid country are strikingly decorative in their crisp, simplified outlines, having something of the quality of old Chinese drawings. Even insects, birds and animals take on a singularly clear definition in the dry desert air and form especially interesting shadows on the bare earth. He catches this individual charm of pattern, adapting the motifs in fire screens, candelabra, lanterns, garden gates and other serviceable ironwork. He has realized the appropriateness of the silhouette for the sharp, staccato design which stands out in fascinating detail against the high-keyed sunlight of its native setting. On a fire screen for a ranch house in the architecture of the old Spanish hacienda, for instance, the artist has modeled a campfire group which is typical of local pioneer scenes. A prospector, his pack mule, coffee-pot and frying-pan are decoratively combined with bits of rugged cacti and form an engagingly human note in the desert background. The design has interesting irregularity and balance.

Yucca stalks and lizards, motifs peculiar to the locality, are very effective in wrought-iron gates for a rock country

house in west Texas. The yucca plant also provides the delicate stems for wrought-iron candle holders in dull black finish. A taller candle stand has branching holders and presents the yucca flower cups in quite realistic detail.

In a grilled screen door opening into a garden from a sun room, he has used the mocking bird and a spray of huisache, both expressive of the Southwest, combined with butterflies in a graceful fountain design. The yucca and other cactus motifs form the grill for an unusual screen door. On another door and frame for the patio enclosure of a Texas residence, a spider web, with insects forms a delicate tracery. The insect motifs are taken from Mimbres Indian pottery and are featured throughout the enclosing screen frame. Horned toads and prickly pear motifs have inspired beguiling door knockers and lanterns. Cowboys squatting around outdoor fires form the interesting silhouettes for a number of decorative fire screens.

The material used is ordinary scrap iron, and every phase of the work is done by hand. Scrapped automobile fenders, rods and bars from fences or old machinery, odds and ends of all sorts are grist for his mill. In general, the designs are painted black and they are accentuated against sunlight, blue sky or the white plaster of Spanish and Indian walls. When possible the artist preserves the rich

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LUSTROUS METALLIC MURALS

BY GEOFFREY ARCHBOLD

■ Although previously known to science, it has not been until comparatively recent years that our newer metals have been put to familiar use, particularly in applied design. Electrolysis, for example, was known early in the nineteenth century but it was not until 1838 that a certain Jacobi made practical use of electroplating, thus paving the way for the now commonplace chromium and nickel plating. Two hundred years ago, five of our more familiar and useful metals were unknown: platinum was discovered in 1741, nickel in 1751, tungsten in 1781, chromium in 1797, and aluminum in 1828. Aluminum, the most abundant of metals, remained an expensive scientific novelty until Hall devised his electrolytic process of extracting it from its ores in 1886. The present period, often dubbed "The Machine Age" and "The Iron Age," might well be called "The Aluminum Age," in view of the increase in use and popularity of this shiny silver metal.

Plain aluminum foil has been successfully used as a wall covering, without any further attempt at decoration; a commercial art organization in Cleveland has the walls and ceiling of its reception room finished in this material, and the metallic motif repeated in the smaller studios comprising the suite. At least two wholesale *firms are now marketing aluminum foil in a newer and more convenient form, that is, foil with a paper backing, not to be confused with the better known but less durable "silver papers" which are coated with bronze powders. This paper-backed foil is available in several lustres, colors, and finishes, including gold, silver, copper, red, blue, rose, green, etc. in bright, dull, and hammered finishes. It may also be obtained stamped and embossed with a variety of designs; it is usually sold in sheets about two feet square, at a very reasonable price. Many of the larger stationers, art, and school supply dealers carry it in stock; if not otherwise available, the manufacturers will inform you where it may be obtained. These lustrous papers may be easily applied to almost any surface with glue, paste, or other adhesive, a vastly simpler process than the difficult and tedious technique required in applying gold or other leaf metals.

Mr. William Culler, Pittsburgh artist, has achieved some very striking results in applying these metallic papers in mural decorations, lampshades, and screens. The several designs on the adjoining page are based on mural designs devised by this artist for the decoration of a recreation room in the home of Mr. J. M. Hazlett (of Pittsburgh), and were executed in bright-silver aluminum paper, and black and red lacquer on cream-tinted walls. In lampshades, screens, and other ornamental furnishings where less restraint is required, the choice need not be restricted to the use of a single lustre, as in the murals; several may be used, in combination with other materials. While the character of these decorations may appear exceedingly fantastic to the casual observer, actually they are quite in keeping with the purpose for which the room is used: recreation

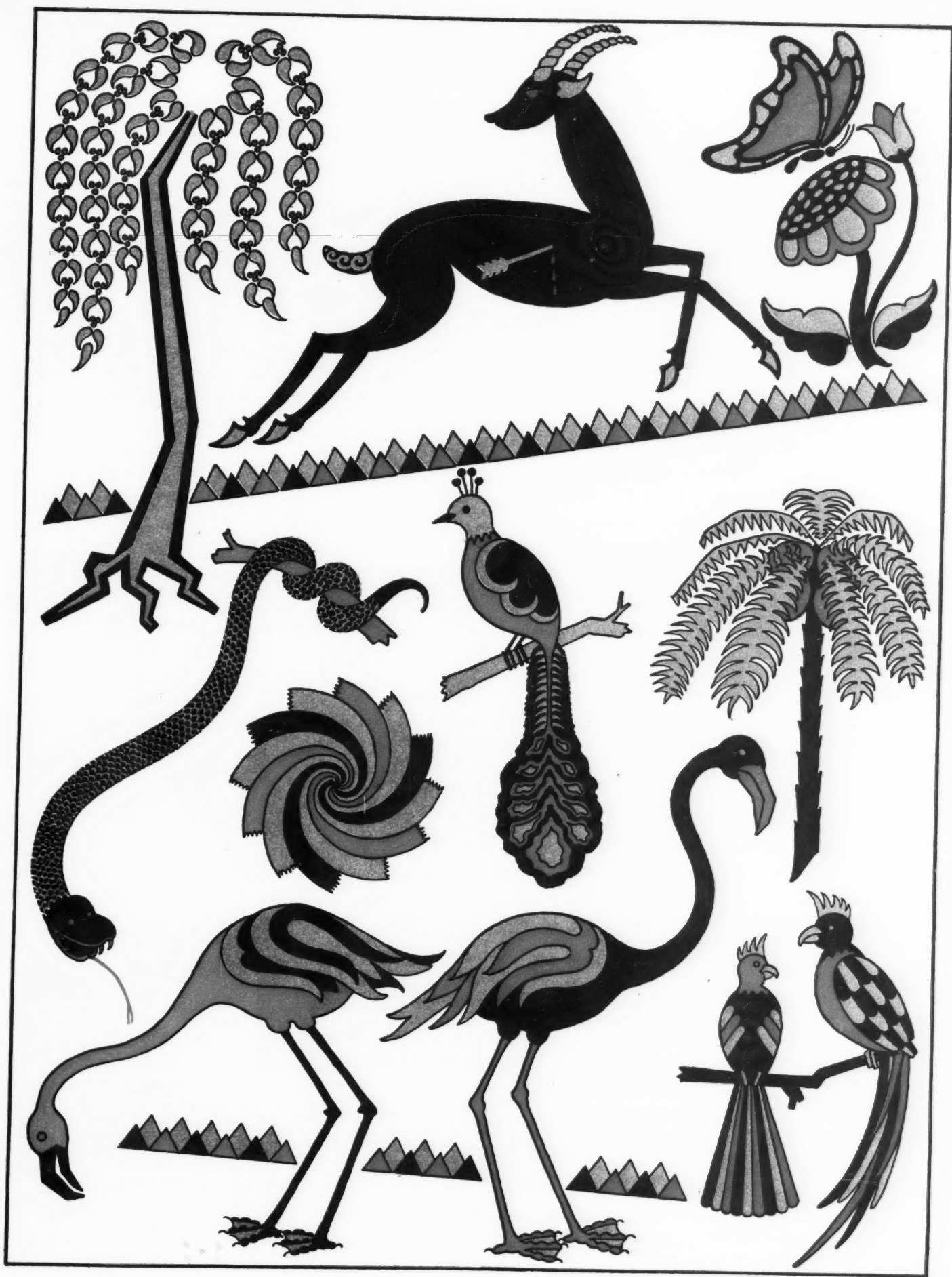
("form follows function"). Unfortunately, the difficulties of mechanical reproduction do not permit showing the most fascinating feature of these decorations—their brilliant silver areas (indicated by the blank areas in outline, as reproduced).

The furnishings and woodwork of the room are carried out in complete harmony with the spirit of the wall decorations: floor, doors, and other woodwork in black lacquer with red trim; red broadloom carpet, modern furniture in black, red, silver metal, and glass; upholstery, cushions, and similar items in black and red patent leather. The central lighting fixture is of modern design in silver metal and opal glass, and depends from the center of the circular swirl design. The use of the swirl on the ceiling in this position is a commendable plan, as the lacquers and metal prove excellent light reflectors. The running design composed of triangular elements, shown in connection with the gazelle and flamingoes, is repeated in black and red patent leather triangles affixed to an especially made metal frame which forms a valance over the window.

The drawings on the opposite page do not give an accurate idea either of scale or of composition. The gazelle, flamingoes, snake, and the fanciful birds are approximately life size, in their original mural habitat, the "willow" tree is almost six feet tall, and the swirl on the ceiling is over four feet in diameter. The tree, gazelle, and running triangular design (shown in the upper left corner of the page) occupy an entire wall, and the flamingoes have another wall to themselves. The other motifs are distributed around the room in the smaller spaces between doors, corners, and windows. All decorations are placed at such a distance from the floor as not to be hidden or obscured by any of the objects within the room, and most of them extend clear to the ceiling.

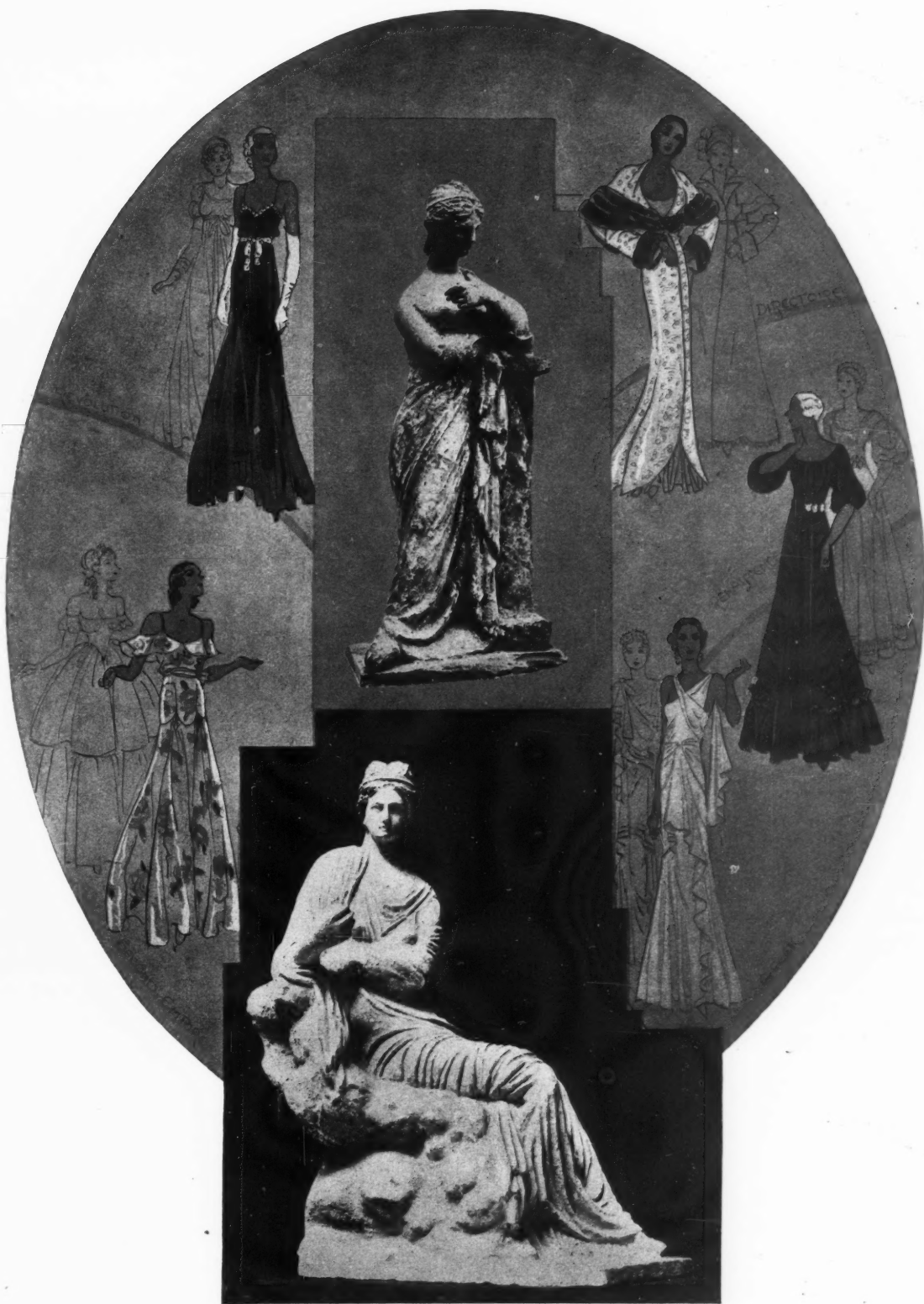
In applying the wall decorations, Mr. Culler was guided by small preliminary sketches, drew his designs on the walls with white chalk (which is easily erased), applied the cut paper elements, then painted in the black and red portions. The metallic paper is readily cut with scissors or knife; it may be marked with a stylus on the metal side, or with pencil on the paper backing. The more intricate units, such as the leaves of the cocoanut palm and the scales of the snake, may be conveniently cut in small sections and pieced together as they are applied to the wall. A prepared paperhanger's paste or a home-made starch paste may be used for adhesive; after the paper element is placed in position on the wall, it should be covered with a large piece of blotting paper (to absorb surplus moisture) and pressed firmly with a roller or a squeegee. The metallic papers are not affected by moisture and may be washed, provided the remainder of the wall is finished with washable paint; they retain their original brilliance indefinitely.

*Keller-Dorian Paper Co., Inc., 390 Fourth Ave., N. Y. C.
Reynolds Metals Co., 541 West 25th St., N. Y. C.



MURAL DECORATIONS
BY WILLIAM CULLER

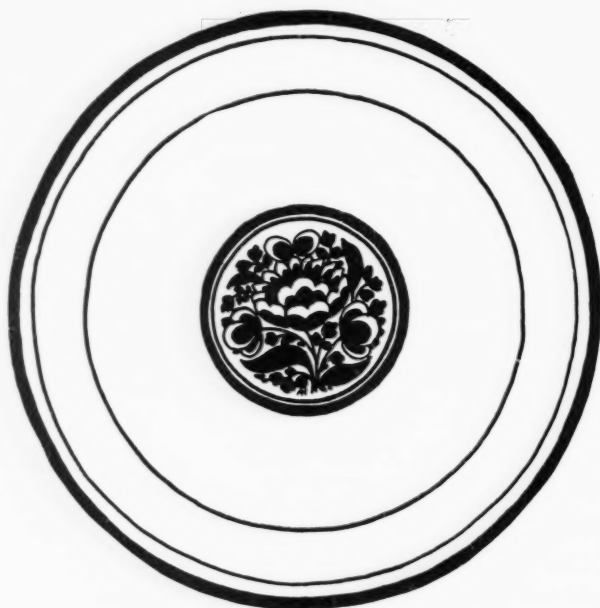




DRESS DESIGNS

BY PUPILS OF THE TRAPHAGEN SCHOOL

Two graceful Tanagra figures of the third century are in the center suggesting ideas for design in the figure and drapery

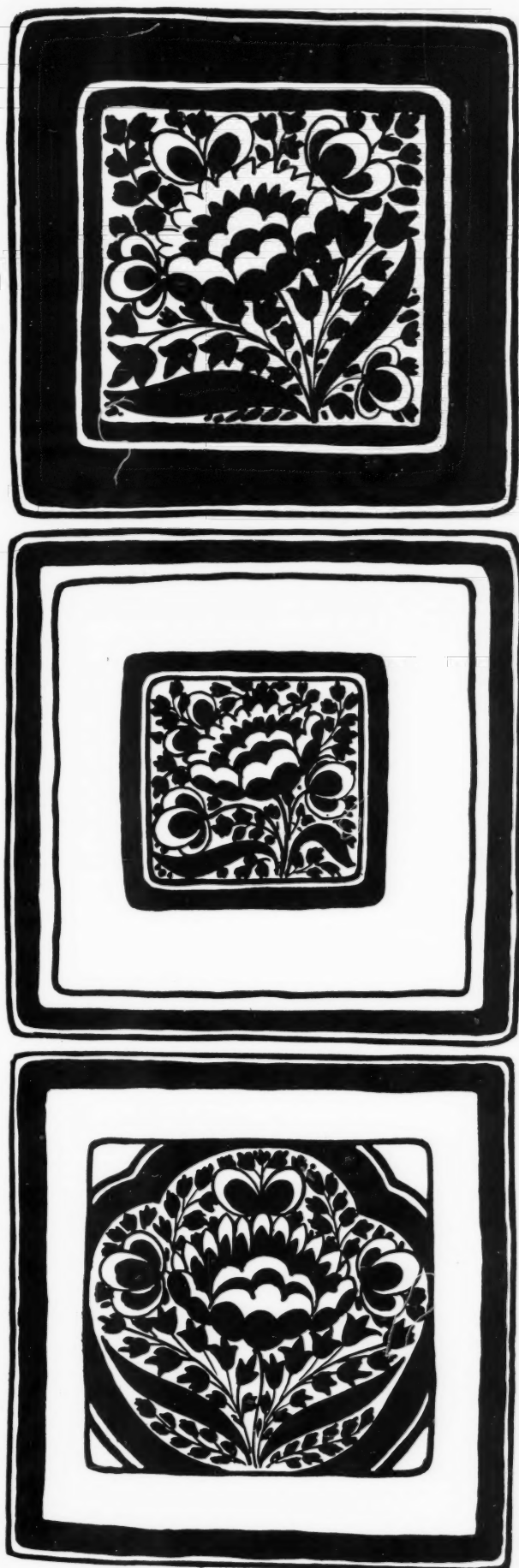


MAKING A DESIGN HANG TOGETHER

BY ALBERT W. HECKMAN

■ Last month our problem was one of making a line arrangement of a motif in given simple shapes. Line is the basis upon which we will build all our work in this series of problems, for fine line is absolutely necessary if we are to have fine designs. Without good line arrangements to begin with, no amount of dark and light pattern, which we will take up this month, and color, which we will take up next month, will make the designs good. Occasionally we find a line design which is complete in itself. For instance, a line or two well spaced around the rim of a plate may be all that is needed on the plate. With most designs, however, there is always added beauty to be had through the use of fine dark and light pattern. This pattern may be a very subtle one in a multicolored design, with closely related values, or it may be strikingly obvious in a design of one or two colors or values only. The fewer the colors or values used the more we realize and appreciate the value of good dark and light pattern, and for this reason we are purposely limiting ourselvesthismonth to two values, black and white only.

There are no rules for making good dark and light patterns, any more than there are rules for making fine line arrangements. We know when a design interests us and we know, too, when something in it does not "look right" or when it does not "hang together." When any one part of a design "jumps out" or claims too much attention, we know that something is wrong with it. When there are two or more parts of equal size, shape, or interest



The limitless variety of moods which this one flower motif may assume is suggested in the six designs shown on the accompanying pages with the lessons by Prof. Heckman

in a design we know that it is more satisfactory after it is changed so that one of these parts dominates the others. There are exceptions, to be sure, in bi-symmetrical arrangements, in borders, or in concentric arrangements, where we purposely repeat parts of a design, but generally speaking, designs are like pictures; we do not care to paint two pictures on one canvas, nor do we wish to make two designs in one space, when one alone is enough and better than two. There are no rules as to the relative amounts of dark or light one should use in a design. In some arrangements the dark parts may predominate, and in others most of the design may be light, yet each of these is satisfactory, or balanced, as it were.

It is only by comparison of three or more arrangements that we can find a *best* one, and, as we are striving for the best results only, this month again we are going to make many variations of each of our designs. Last month's DESIGN, page 164, we started with motifs which were in line and we spaced these as well as we could in squares, circles and rectangular panels. This month we are going to take the best of these arrangements which we made and translate them into dark and light pattern.

PROBLEM II.

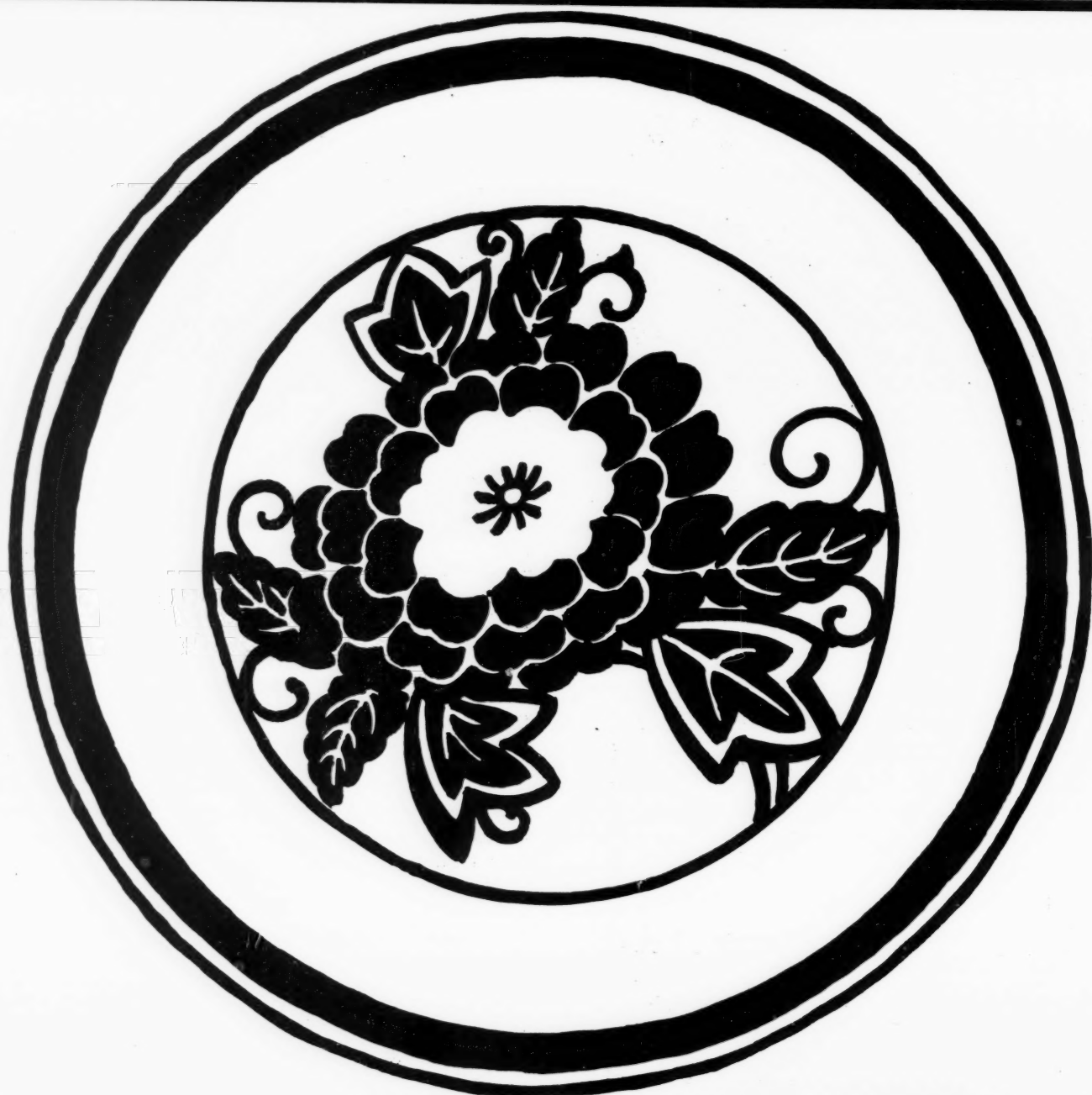
With a soft lead pencil make several copies on ordinary white drawing paper or tracings on tracing paper of one of the flower designs in a shape as shown on page 165, December issue and then, with black water color paint or India ink and a big brush which comes to a good point, make several variations of it in dark and light pattern as shown on page 196, this issue. Make some in which the light areas predominate and others in which the dark parts are the important ones, and still others in which the dark and light areas play equal parts in the design. Compare all of these and by this comparison study wherein you can improve them. Some will need more light, others may need more dark and those in which you have equal amounts of dark and light may "fall apart." Possibly here you will need to group the darks or the lights into colonies, as it were, and in that way make the design more satisfactory.

Perhaps to some students this making of many variations of a single design may seem like a waste of time and material. It may be that yards of paper have been used—yes, miles of it seemingly, but to have spaced a simple line motif satisfactorily in a given shape and then to have made it interesting in dark and light pattern is to have passed the first mile-stone on the road to good designing.

PROBLEM III.

The next part of this lesson is to take the best dark and light arrangement from Problem II. and with the use of additional lines or bands of dark and light, make it still more interesting. First make a few variations in the width of the lines around the square, circle or panel, and then take arrangements like figures at top of page 197, and make designs on the order of those on pages 194 and 195. For all this work use India ink or black water color paint and use it heavily on ordinary white drawing paper or Japanese rice paper. The finished designs ought to be as large as the one on page 196 which is reproduced in full size.

A LARGE CIRCULAR DESIGN DEVELOPED BY PROF. HECKMAN



EXPERIMENTS IN BUILDING A DESIGN BY MEANS OF VALUES



MICARTA A NEW MATERIAL SEEN AT CARNEGIE EXHIBITION

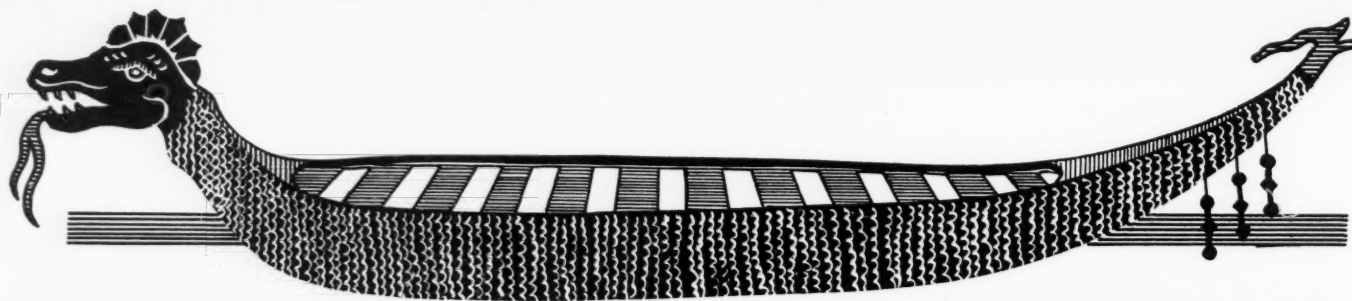
■ Potters and designers play a healthy role in Carnegie Institute of Technology's first Alumni Exhibition, work of graduates of the department of painting and decoration, which opened November 3rd at the galleries of Carnegie Institute in Pittsburgh. Outnumbered by the painters (7 or 8 to 60) they none the less distinguish themselves in some forty of the two hundred separate entries. Ceramicists must enjoy their work. They ply back and forth from rigid and severe vases and bowls to actually good-humored playfulness. It is a relief to see in galleries things like "Elephant Hunter," a whimsical savage cutting down pachyderms on a plate, and like "The Sweeper," a highly amusing figure in the full round perpetually sweeping up the ash-tray on which he rests. The designers, gentlemen committed to an employer's cause, show the interesting results of their

efforts to give the vacuum cleaner and the drink mixer a social standing. These choose wisely in dangerous ground, that of "deluxing" the homely tool; they have stuck to honest of form and avoided most of the pitfalls of guilding the dandelion.

An adventure in a new medium makes its first appearance in the exhibition in the form of a mural decoration in "Micarta." Micarta, an industrial plastic base, is inlaid in alumnium dyes in varied colors, achieving special decorative effects. The limitations of the medium are those of an industrial process.

This unusual mural decoration in
Micarta made by Sidney Warner





THE DRAGON GALLEY

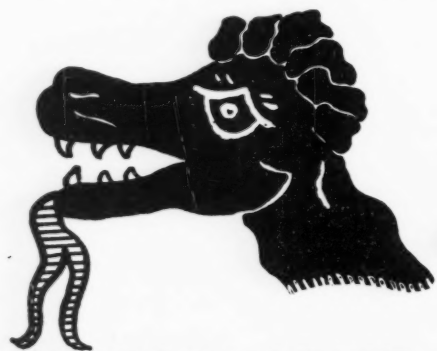
BY WALTER R. WILLIAMS

■ A Chinese story goes that in ancient times, about the time of David and Solomon, there lived in the city of Chang Sha a great mandarin. This official, whose name was Chuh Uen, was held in high esteem by the Emperor for his singleness of purpose and devotion to his country. But he had powerful enemies and through their persuasion the Emperor was finally induced to dismiss him from office and degrade him. In disappointment and disgrace he threw himself into a creek and was drowned. The people, however, were much devoted to him and, after his death, deified him. They hastened to construct boats, long and narrow and in the shape of a dragon, that they might dart swiftly through the water and perchance find him restored to them alive. From these boats they scattered rice in the water lest he be in want of food.

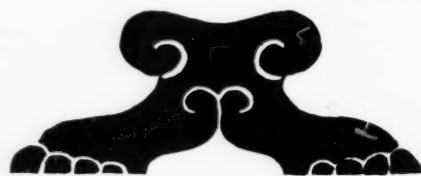
The observance of this event which the spectator sees in China today is very different from the original. Three thousand years have robbed the event of all traces of sadness, and it is now a festive occasion. Originally it was a sad search made by the people of only a small section of China; now the whole Nation observes it as a gala day. On this fifth day of the fifth moon the people don gay clothes, launch dragon boats, and feast. It is generally understood that this is the proper day for people to put off heavy clothing and come out in summer attire, and this is done unless hindered by lack of means or very severe weather. It is one of the three feasts of the year when debts must be paid and accounts settled. Several dragon

boats, draped in gay cloth or paper, are launched on river, creek, or lake near the city or village. On board, besides the men at the oars, are others who beat gongs and furnish the noise—an indispensable element in any Chinese affair. The boats vie with one another in speed. Rich men toss coins, trinkets, or other valuables into the water and the boats race for the prize. This done, the boatmen execute tricks on a small piece of timber extending out at the rear of each boat, counting it a great disgrace to fall into the water below. To witness these events great crowds of Chinese throng the river banks or bridges, and many lives are lost annually by the breaking of bridges, or the pushing of people over the river banks by crowds in the rear, in their eagerness to see. Rice is no longer thrown into the water as originally, but as suggestive of this the chief article of food at the feast is rice wrapped in leaves.

The following model is constructed after the lines found in the dragon boat. What these boats lacked in realistic appearance was made up in the gay coloring combinations used. The plan for this model is first drawn full size on a piece of paper 12" by 20", marked off into 2" squares. The full size details of the dragon's head and tail are shown in Figs. A and B. They will be of aid if traced directly upon the full size plan. Next, secure a block of white pine, 2" by 4" by 20". Upon the 4" by 20" side of the block trace the outlines of the hull, No. 1, including the head, No. 2, and the tail, No. 3. When the procedure of making the hull is well in mind cut along the outline with the band or coping saw. This done the hull is shaped by use of a small plane, knife, and sandpaper. Next, with a small gouge remove the wood so as to provide a hollow hull. If special



DRAGON'S HEAD



BASE DRAGON'S TAIL



PARTS FOR MAKING
THE DRAGON GALLEY

care is taken the sides may be reduced to $\frac{1}{8}$ " in thickness. If made this thin, test the thickness frequently with the fingers. If a slip occurs and the gouge pierces the hull, the damage may be remedied by the use of plastic wood. The details of the dragon's head may be carved by the use of a sharp knife. Strive to obtain a rugged, and not too polished, an effect. This accomplished, the interior surface may be sanded smooth and the benches, No. 4, may be glued in place. These are $\frac{1}{8}$ " by $\frac{3}{8}$ " and in various lengths according to their position in the hull. Now shape the tail tip, No. 5, from a small piece of wood and glue in position as

designated in the plan. The three streamers, No. 6, may be cut of cardboard and fastened by thread as shown. Now cut the two pieces of the base given in full size detail in Fig. C. The construction is complete.

In finishing give the entire model a coat of shellac. Color the benches and the interior of the hull a bright yellow. The scales, No. 7, should be red with black outlines. The head, No. 2, should be predominantly red. Trim the head, No. 2; tail tip, No. 5; and decorations, No. 6, in gold. The base may be gold or yellow. Now, a model of a Chinese ceremonial galley is yours.

SIMPLE GLOSSARY OF NAUTICAL TERMS

ABOARD—Inside or on the ship.

ADRIFT—Broken loose from moorings.

BARK—A three-masted vessel, square rigged on the two forward masts.

BARKENTINE—A three-masted vessel, square rigged on the foremast.

BEAM—The breadth of a vessel at the widest point.

BOOM—The spar spreading the lower part of the sail.

BOW—The front or forward end of a vessel.

BOWSPRIT—A spar extending in front of the bow.

BRIG—A two-masted vessel, square rigged.

BRIGANTINE—A two-masted vessel, the foremast square rigged.

BULWARK—The side of a ship above the upper deck.

DERELICT—An abandoned vessel at sea.

DRAFT—The depth below water.

FOOT—The bottom edge of a sail.

FOREMAST—Usually the mast nearest the bow.

FORESAIL—The sail supported by the foremast.

FOUNDER—To sink.

HALYARDS—Ropes by which sails are raised.

HEAD—The top of a sail.

KEEL—Lowest part of the hull running from bow to stern.

LEECH—The after edge of a sail.

LIFTS—The rigging from the mast to yards, supporting the latter.

LIST—To incline to one side.

LUFF—The forward edge of a sail.

MAINMAST—The second mast from the bow.

MAINSAIL—A sail supported by the mainmast.

OVERHAUL—To overtake another vessel.

PORT—The left side of a vessel.

RIGGING—All ropes employed in supporting spars.

RUDDER—Used to steer vessel from one side to another.

RUNNING—Sailing before the wind.

RUNNING RIGGING—Ropes which manipulate sails.

SCHOONER—A rigged vessel with two or more masts.

SEAWORTHY—Capable or going to sea.

SPAR—Any stout round pole as for a mast, boom, etc.

SHEETS—The ropes controlling the fore and aft sails.

SHIP—A vessel having three or more masts.

STANDING RIGGING—Ropes which support masts.

STARBOARD—The right side of a vessel.

STERN—The after end of a vessel.

TAUT—Signifying "tight."

UNDER WAY—Moving through the water.

YARD—A spar extending the front of a top sail.

TOOLS AND MATERIALS

COMPREHENSIVE LIST OF SUPPLIES:

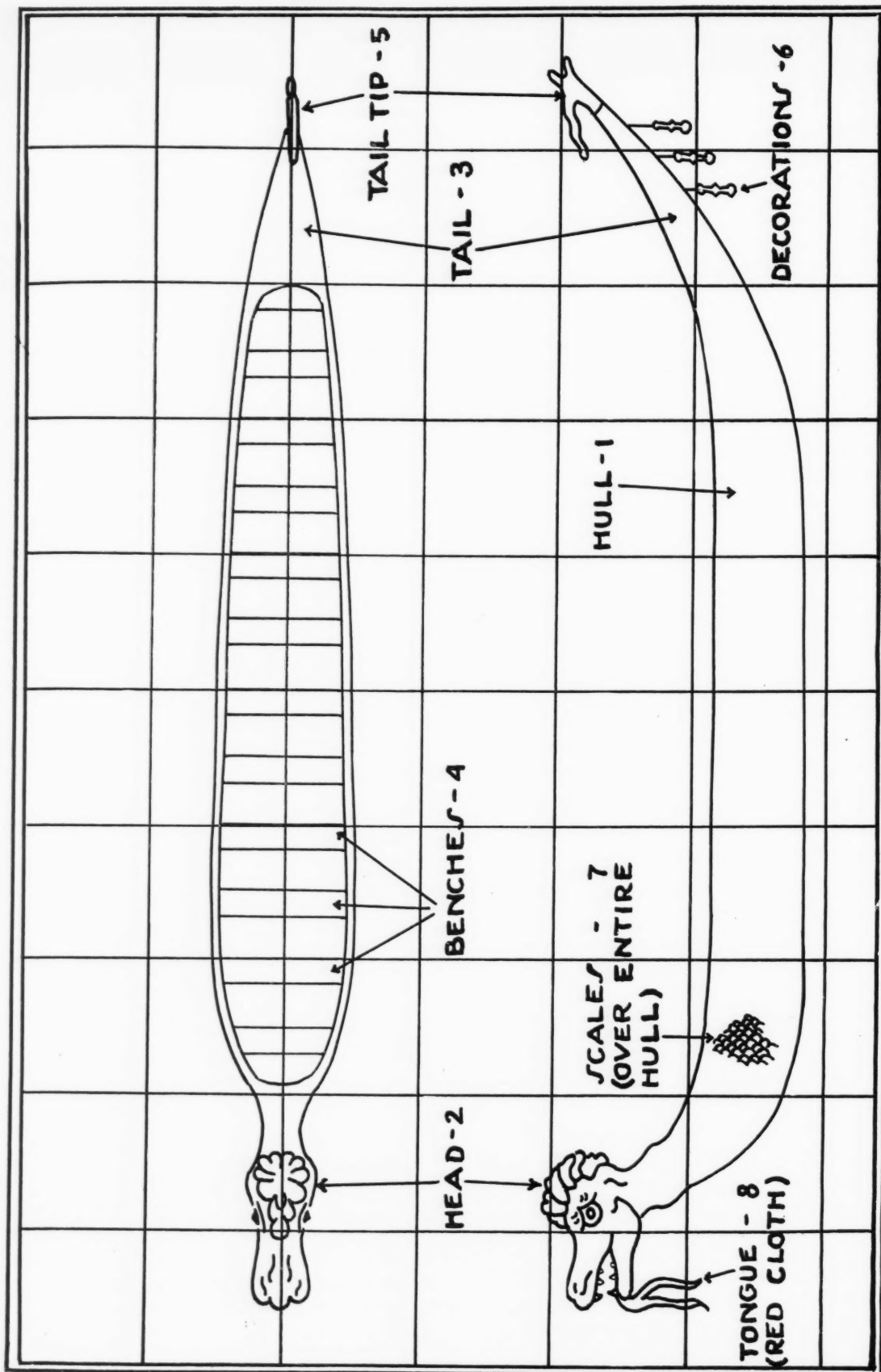
Brown mahogany oil stain.
Button molds made of wood.
Cord for rigging, No. 16.
Cloth for sails.
Finishing nails or brads, $\frac{3}{8}$ " to $\frac{3}{4}$ ".
Gilt or bronzing liquid.
Le Page's Glue or the equivalent.
Orange Shellac, reduced half.
Paint or Oil colors as the following: Black, Blue, Brown, Cream, Red, and White.
Sandpaper: 00, 0, and 1.
Toothpicks.
Turpentine for paints.
Various sizes of white pine for hull construction.
Short lengths.
Wood alcohol for Shellac.
 $\frac{1}{8}$ " and $\frac{1}{4}$ " dowel pins.
Additional odds and ends usually found about the home.

ESSENTIAL TOOLS:

Water color or Badger hair brushes.
Carpenter's square.
Coping saw and blades.
Gouge, $\frac{1}{2}$ " curved, outside ground.
Half-round cabinet rasp or file.
Hammer, an inexpensive upholstery type.
Oil stone for sharpening tools. (Fine Washita).
Saw, preferably a light cross-cut type.
Sharp pen knife with small point.
Small awl.
Small (smooth) plane.
Wood chisel, flat, $\frac{1}{2}$ " in width.

DESIRABLE TOOLS:

Band saw with $\frac{1}{4}$ " blade.
 $\frac{1}{8}$ ", $\frac{3}{16}$ ", $\frac{1}{4}$ " bits or drills.
Small flat-nose pliers.
Small nail-set.

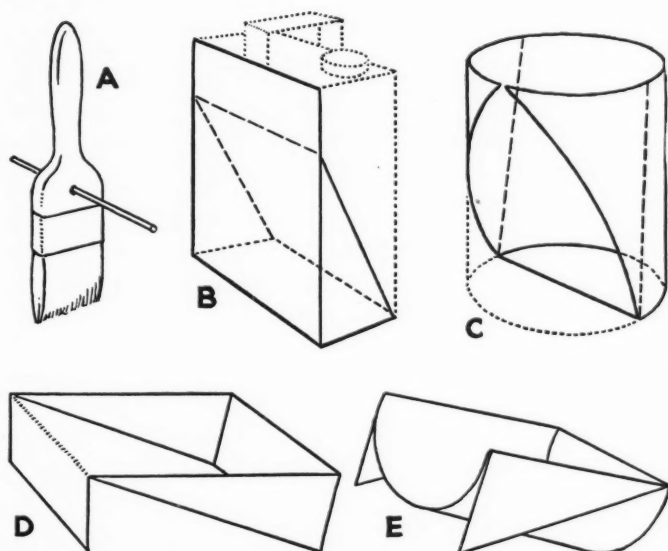


PLAN FOR THE DRAGON GALLEY

As described in the operation and construction processes, this plan is to be enlarged to two-inch squares

SOME STUDIO HELPS

BY GEOFFREY ARCHBOLD



side boards may be of any desired dimensions and of any rigid material, mottled or marbled show-card board is quite suitable. The hinge and ties are applied in the manner already described on pages 150 and 151 of the November number and the top four corners of the side boards may be protected by binding them as shown in Figure E on the page mentioned above.

CRADLES FOR BRUSHES

■ A paint brush can be ruined by allowing it to rest upright on its bristles for even a very short time; the bristles bend and do not regain their original straightness, making it impossible to use the brush except as a swab. Most professional painters keep their brushes (when not in use) *suspended*, not standing, on a wire straddling the opening of a can of oil or water. The common practise is to bore a small hole in the handle of the brush and insert a stiff wire somewhat longer than the diameter of the can (A). Each brush may have its own wire or several brushes may be strung on one wire.

The tin-can cradle is a more convenient device for shop use, or for stripers, sign-painters, and decorators who commonly use small brushes. They may be made from any large cylindrical can or, preferably, from a square oil or varnish can by cutting with metal shears as shown in diagrams B or C, and bending as in D or E. The seams and beading should be severed with a cold chisel. The brushes are placed on the incline of the cradle with the bristles covered with enough water, thinner, or oil to exclude air. Lard oil or kerosene work very well, but either of these fluids should be thoroughly washed out of the brush before using, as they retard the drying of paint.

PORTFOLIO FROM LEFT-OVERS

A simple and useful portfolio can be made from left-over pieces of material purchased for such projects as The Sturdy Portfolio, described at length in the November number. The simple portfolio is made without covering or lining; it consist of hinged boards with ties and may be used for storage of unused or reserved material. The two

AS WRITTEN:

AFTER RETOUCHING:

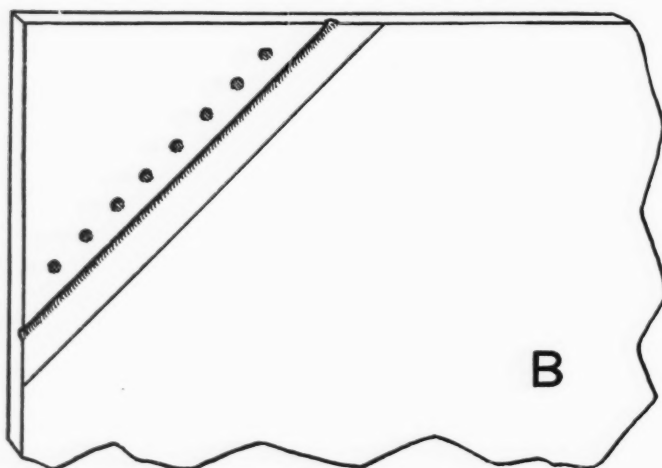
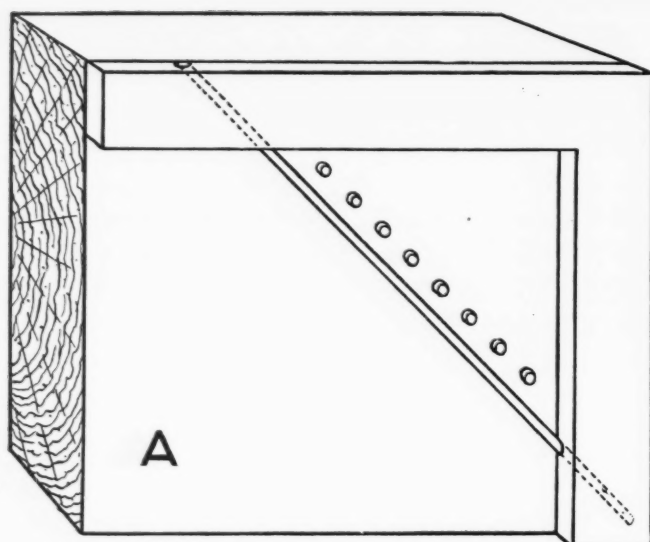
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ROUND-PEN LETTERING

■ One of the chief objections to the use of ball-pointed reservoir pens (such as Speedball, Drawlet, Payzant, etc.) has been that the tips of the strokes made in lettering with such pens do not display the same degree of finish possible in letters built up with a fine pen point. It is true that some manufacturers make various types of square-pointed reservoir pens, but these are more difficult to handle than the round-pointed variety and the end of the strokes show little more finish.

It is possible, however, in work intended for reproductions to produce a very clean letter, either with or without serifs, by the following method. After laying out the letters in pencil as usual, draw in all the ink lines slightly longer than required; when the ink has dried, cut off the tips of all strokes with opaque white. The above illustration shows four styles of letters made in this fashion. The column to the left shows the letters, as written, with all the strokes and serifs elongated; the right-hand column shows the appearance of the same letters after retouching.

The two lines of Roman were made with two sizes of pens, a heavy pen for the stems and diagonals and a finer one for the hair-lines and serifs. This treatment is particularly successful with Roman letters of the Bodoni-type family and with the so-called "printers' Gothics" (Kabel, Futura, etc.) so popular at present. Letters made in this way are good for general purposes and made a great deal faster than any lettering built up with a fine pen.



SIMPLE BINDING STAMPS

■ A professional touch may be added to the work of the amateur bookbinder by the use of an easily made stamp which produces the effect of "blind-tooling," or *gaufage*, in binding books, portfolios, cases, and such objects.

The basis of the stamp consists of a block of wood $\frac{3}{4}$ " thick; the other two dimensions should be large enough to accommodate the portion of the object to be stamped which will be, in the case of a book or portfolio corner (B), about 4" square. An L-shaped guide should be cut from the same material used in the binding boards (wood, ply-paper, fibre), or from material of equal thickness, to fit the wooden base. The position to be occupied by the guide is carefully indicated, in pencil, on the base and guide-lines for the design elements are drawn as desired. The simplest material from which the design may be assembled are small wire-nails and wires, although many other small metallic objects such as glazier's points, corrugated fasteners, rivet collars, etc., may be used. Nails are driven into the base

so that about $\frac{1}{32}$ " of the heads project above the surface. Wire is cut to proper length, placed in position, and held by gluing the L-shaped guide over its ends.

The stamp (A) is now ready for use. The freshly bound corner is inserted in place over the pattern, covered with a smooth block of wood of the same area as the stamp-base, and compressed between clamps, so that the design formed by the wire and nail-heads is pressed into the binding material, and in turn, into the bound boards which will retain the impression. The whole should be kept under pressure until the binding glue has dried.

These stamps work quite well with such binding material as bookbinder's cloth, leatherette, and moiré oilcloth; the designs need not be confined to corners, as they may be applied along edges and elsewhere. Several simple wire-and-nail patterns are shown at C.

SOUTHWEST DESIGN IN IRONWORK

Continued from page 191

colors produced by the heat of the forge. Brass is sometimes used for parts of a design, as in an iron lamp stand with brass leaves contrasted with the dull black iron.

The art is delightfully at home in its environment, not only through the more obvious kinship of the patterns and the landscape, but also in the vigor and directness of the conceptions and the execution, in the basic harmony of medium and theme. The strong, flat surfaces, interestingly weathered, the crisp, sincere craftsmanship, the unity and fitness of the design, all go to make a virile, liveable artistry, especially suited to Spanish or Italian architectural ensembles, but at home in many other settings.

In his workshop, which is a typical Mexican adobe over a hundred years old, the artist employs Mexican workmen exclusively to execute the designs under his supervision. He feels that the Mexican has enough of the Indian in his make-up to sense the indigeneous character of the work and to carry out the purpose sympathetically in manipulating the molten iron.

Though this artist had long dreamed of portraying the varied life of the Southwest in wrought iron, his actual embarkation upon the work was something of an accident. Returning to San Antonio from the Big Bend country, he was asked to do a mural for a home which would depict the life of the Mexican peons of southwestern Texas. He made a design but it proved too idealistic. Then an ornamental patio screen with suitably decorated doors was suggested. The Spanish ranch house was situated in a lovely natural setting and furnished with rare pieces of Indian pottery and other furniture suggesting the locale. It was surrounded with a garden of native plants and shrubs. So the artist executed the patio screen which is based on Indian designs. It proved a decided success, and he went on with other wrought iron-work and has gained wide recognition for the originality and vigor of his craftsmanship.

Though he has illustrated books, designed moving picture sets, painted murals and modeled in clay, this designer enjoys most the iron-work to which he now devotes his entire time. This field of his own creation has answered a desire, vague and indefinite in the beginning, which led him to utilize his own background and knowledge in a vital and absorbing way. All of the work has the style and originality of a sincere creative artist at home in his medium. Conveying as it does a refreshing atmosphere of the open, the products are peculiarly suitable for ranch houses or other homes.

ART NEWS

DESIGNS FOR ROCKEFELLER CITY

• The work of prominent American designers is to decorate the commercial buildings of the International Music Hall of Rockefeller Center. Among those outstanding designers whose art will be used in this way are many names which have appeared on our pages and are well known to all. Some of them are Ruth Reeves, Donald Deskey, Ilonka Karasz, Henry Varnum Poor, Carl Walters and Buk Ulreich. Donald Deskey had been selected by the architects to head the art staff. Georgia O'Keefe, the outstanding woman painter, will cover the entire walls of a room with floral designs in rose, black, gray and white. Wilton Gordon, book illustrator, is working on a decoration called "A History on Cosmetics" which will be used in one of the women's lounges and a decorative map for the men's lounging room. We understand that Buk Ulreich, whose works are signed Buk, will contribute a fresco entitled "Western America" to a room with yeather wall and chairs upholstered in pony skin. Stuart Davis is at work upon a 12 by 18-foot mural and William Zorach has a commission for an aluminum, heroic sized statute of "Dancing Figure," which will be placed in the assembly lounge. In this room as well will be a series of five large vignettes, by Louis Bouche, bringing together the theatrical stage of early Italy with the contemporary world of the drama. These will be called "A Phantasmorgoria of the Theater." Another piece of aluminum sculpture will be "Girl and Goose" to be contributed to the first mezzanine promenade by Robert Laurent, well known American exhibitor. Gwen Lux, a newcomer to the East, is at work upon an aluminum cast figure in high relief to be known as "Eve" which will be placed in the Women's Powder Room. A panoramic pattern by Ruth Reeves, entitled "A History of the Theater," will adorn the rear and side walls of the auditorium in the theater. Mr. Deskey, as well as supervising the work, is designing mural decorations for a men's lounge.

"The International Music Hall will be a distinct departure from the dry,

formal, academic treatment of the past," Mr. Deskey said. "It will substitute for the gaudy, gilt-ridden interior of most theaters a tasteful, modern atmosphere. It will neither admit of dry imitation of traditional periods nor its flouncy adaptation. This great entertainment hall will be completely and uncompromisingly contemporary in effect; as modern in its design of furniture, wall papers, and murals, as it will be in technical devices for stage presentations."

Other contributors to the ensemble will be Marquerite Zorach, Ilonka Karasz, Lawrence Stevens and Harry Varnum Poor. Plans are being made to obtain representative works from Ernest Fiene, Maurice Sterne, Alexander Brook, Walt Kuhn, Max Weber, Peggy Bacon, Morris Kantor, Yasuo Kuniyoshi, Duncan Ferguson, Rueben Nakin, Alexander Archipenko, Warren Wheelock and Carl Walters.

W. S. GEORGE POTTERY CO. DESIGN COMPETITION CONCLUDED

• Linn L. Phelan, senior in ceramic art, Department of Fine Arts, Ohio State University, Columbus, was awarded the first prize of \$50.00 in the first W. S. George Pottery Company dinner ware design competition, recently concluded. More than 50 designs were submitted to the judges by the students of the department, testifying to the great interest in the subject of better design aroused by this progressive pottery.

In all, \$100.00 was offered in prizes. The second prize of \$25.00 was awarded to Jane McAllister, Richwood, Ohio; and third prize of \$15.00 to Frances Krumm, Columbus. Virginia Cole and Catherine O. Boyd, Columbus, were awarded first and second honorable mention, respectively, with prizes of \$5.00 each.

The W. S. George Pottery Co., East Palestine, Ohio, sponsored the competition as an experiment in cooperation between industry and the schools, along lines which have been so successful in developing ceramic artists for the potteries of England and Europe. Jury for the competition was composed of W. C. George, How-

ard Herrington, W. H. Locke Anderson and R. N. Logan of the W. S. George Pottery Co., and Frederick C. Clayter, Carnegie Institute of Technology, Pittsburgh.

DESIGN FOR THE UNEMPLOYED

• A course in design for the unemployed was offered recently at the Syracuse Museum of Fine Arts, under the direction of Miss Anna W. Olmsted, director. The course aimed to give as much practical experience in the design of lettering posters and typography as used in the commercial world as possible. The course proved extremely popular and the small amount of publicity given it resulted in an enrollment of sixty-five. The director felt that the project was extremely successful having given many persons of extended leisure an interesting and profitable use of time. The Syracuse Journal says:

"One of the outstanding economic problems of Syracuse has been solved temporarily through the combined efforts of Professor Felix Payant and the Syracuse Museum of Fine Arts. Twice a week the main gallery of the museum has been a maelstrom of color—not the color of the customary painted canvases—but with the seething ambition of sixty or more of the city's unemployed.

Here carpenters, former chauffeurs, one-time bricklayers, university graduates, waiters, colored gardeners, maid-servants and others who in normal times would have jobs, prohibiting their associations with the world of art, met for a class in lettering taught by Professor Payant. Now, at the end of the course, the museum is holding an exhibition of the work done by these people. Although this sort of activity was unprecedented in the lives of most of the members of the class, the posters, practical placards and greeting cards have the timber of professional work. Like all true art, these advertisements for 7-cent bread, furnished apartments, intriguing perfumes or second-hand cars grew naturally out of the present day. They are colorful, rhythmic, and filled with energy of modern living."

NEW MATERIALS

● The National Alliance of Art and Industry has announced a novel form of industrial exhibition to be held in the galleries of the Art Center Building during the month of January. The exhibition is entitled "New Materials, New Products and New Uses." It has been organized to afford the industries an opportunity of presenting new products to a wide metropolitan audience under the auspices of an organization whose program promotes a closer cooperation between the manufacturer, the designer and a public which increasingly demands beauty as well as efficiency in machine-made products. Products of all types placed on the market within the past two years, as well as those not yet commercially available, are eligible for exhibition. New uses for familiar products or new processes which favorably affect the design quality of material will also be shown. It is, in fact, its design quality which ultimately determines the eligibility of any given object,—mere technical excellence or novelty are not in themselves, enough to insure inclusion in the exhibition. The range of exhibit will be a wide one,—moulded products, electrical equipment; new materials used in the building industry, developments in the motor and aeroplane industries, novel household equipment—new uses for glass, for metal alloys, for rubber and for many synthetic products; new developments in lighting, heating and ventilating equip-

ment as well as in the many devices which simplify and speed up the mechanics of our daily living, will be among the objects shown.

FOLK ART

● A program relating to Folk Art of the United States was recently held at the Art Center in New York under the auspices of the National Committee on Folk Arts of the U. S. through the courtesy of Elizabeth Burchenal, Executive Chairman, United States Member of the International Commission on Folk Arts. Miss Burchenal spoke informally on folk lore in America and there was folk songs and folk dancing. Interesting examples from distinguished private collections of folk art were on exhibition. Folk Art is a comparatively new field to this country. While there have been individual collectors and organizations interested in, and making important collections of different branches of our folk arts, there was no central authority for the field until the formation of the National Committee on Folk Arts in 1929.

UNEMPLOYED ARCHITECTURAL DRAUGHTSMEN BUILD DOLLS' HOUSES

● An Exhibition and Sale of Dolls' houses designed and constructed by unemployed architects and draughtsmen has been held in New York throughout December will continue until Christmas Eve so that young New Yorkers will have ample opportunity to enjoy these little houses

whose delightful architecture makes them unique in the annals of toyland. There will be houses large and small; houses furnished and unfurnished. Most of the furnished ones have interiors designed and executed by McMillen Inc., interior decorators, and so much creative imagination has gone into the interiors that they have a real educational value for grown-ups as well as for children, and present, particularly in their use of color and backgrounds many ideas that might be applied to actual houses and apartments. In the carrying out of these furnishings, too, the idea which actuated Mr. William Adams Delano in planning the Dolls' Houses; that of giving work to draughtsmen and designers who would otherwise be unemployed—has been adhered to. The purchase of a house, consequently will not only insure lasting delight to its little owner, but is a definite contribution towards the continued employment of a group of talented people who stand in need of just such support. The houses which are shown against a gay Christmas background are varied in character. There are small Georgian Houses of stucco or of brick,—some houses of Pennsylvania Dutch influence,—a business block with a restaurant and delicatessen;—a smart Park Avenue Specialty Shop with an apartment upstairs, and, most imposing of all a large Georgian house for which arcades and wings may be purchased separately, thus turning it into a ten room mansion.

THE PROVIDENCE ART INSTITUTE

BY ROYAL BAILEY FARNUM

■ During the three days of Friday, November 11th, Saturday, the 12th, and Sunday, the 13th, an Institute of Art was held at Providence, Rhode Island, in the buildings of Brown University and the Rhode Island School of Design. This was a joint enterprise on the part of the two institutions in the interests of the community rather than the schools themselves. Its primary purpose was to launch a year's campaign in the interests of art, during which time all of the art groups and interested individuals hope to be brought into a co-ordinated unity of effort covering this field of activity. All of the arts, for that matter, are included. For example, the Institute program: Architecture was represented by Frank Lloyd Wright and Frederick Ellis Jackson, the architect of the new Providence Court House and the Law Building at Cornell University; in the Fine Arts, Professor Frank Jewett Mather, Jr., of Princeton University, Dean Everett Victor Meeks of Yale University. Professor Kenneth John Conant of Harvard dealt with the art of giving collections of Fine Arts in

Education and the contribution of Archaeology to Art.

The Drama was covered by a very interesting play given by "The Players" of Providence and by "Sock & Buskin" of Brown University Dramatic Society. Art in Industry was ably represented by Ernest Elmo Calkins of New York, and William Sloane Coffin, President of the Metropolitan Museum. Art in the Community was stimulative and represented by Professor George William Eggers of the College of the City of New York, and Mr. Edward Beatty Rowan of the Little Gallery of Cedar Rapids, Iowa. Mural Painting in Contemporary Art was intensely interesting as presented by Mr. Thomas Benton, mural painter. The principle of Beauty in Religion and Literature was covered by an address by Dr. Charles Allen Dinsmore of Yale University at the historical First Baptist Meeting House on Sunday morning. Music was covered by a song recital by Fernando Germani at Brown University, and by The Musical Art Quartet of New York at the Rhode Island School of Design.

